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ART NEEDLEWORK

NOVELTIES IN MANTEL LAMBREQUINS.

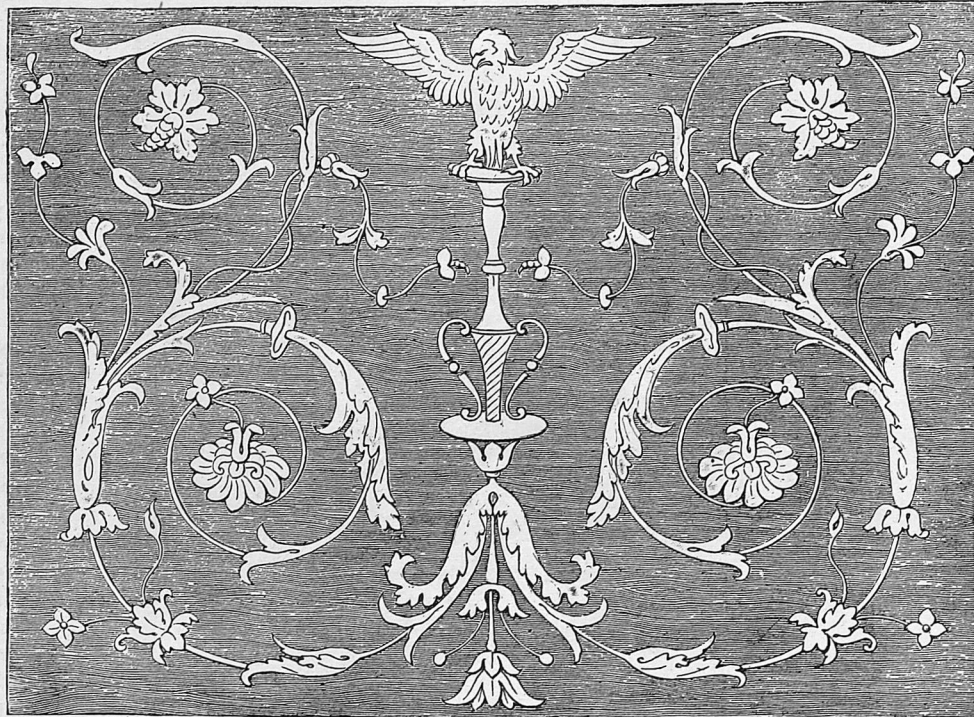


NO abatement appears in the fashion of mantel lambrequins; on the contrary the styles increase in novelty and variety. A recent noteworthy design is composed of different colored plushes; the sides are in old-gold plush, about a finger's length and a half deep, finished with a heavy silk fringe a finger's length deep, of old-gold silk, and, below, a similar fringe of dark wine-color. The first pieces in front at each side are of wine-colored plush over a foot deep, deeply indented in the middle and finished with the deep wine fringe, each point having the fringe caught in a gilt crescent. Two more pieces of the old gold follow—cut and finished like the end-pieces—and the centre is a piece of sage-green plush as long as the wine-colored pieces, and a finger's length broader. This is finished with fringe of the same shade, the outer edges also hung with crescents in which the fringe is looped. The ornaments of all these pieces are bits of embroidery cut from Oriental bath-towels and proportioned to the size of the pieces. These are applied and edged with point Russe stitch in blue and gold, and terminate with silver spangles. It will be seen how novel and luxurious such a lambrequin must be, while at the same time it can be very easily made.

Another mantel lambrequin, Egyptian in character, has several interesting features. The material is a light brown felt, embroidered in a conventional decoration taken from the lotos-flower, making two alternate designs. This is in outline stitch in the ornamental traceries, and in South Kensington stitch in the flower and long leaves. The fringe of the lambrequin is of the felt itself cut about a finger's length deep, with blue felt cut in the same way underneath, the two fastened together by a feather-stitch in silk of the same shade as the felt. At intervals over these are single tassels of crimson silk. These are not the regularly manufactured tassels, but rather very heavy bunches of silk strands made like the smaller bunches which are seen in fringes.

Two other lambrequins of old-gold felt contain some excellent suggestions. One of these is embroidered in crewels and silk, cactus and foliage forming the design. The stiffness of this flower makes it a difficult

subject for embroidery, but in this instance it is admirably managed, appearing like a thick growth of leaves and blossoms whose lower parts are concealed. The pattern repeats itself at intervals, but these are not near enough to be tiresome. The fringe of this lambrequin is very ingenious. The felt is slit in strips a quarter of an inch wide. Three of these slits in groups have a couching their length in black, caught down with a herring-bone of yellow silk. On the intervening slits are short bunchy tassels of red and olive crewels, the colors alternating at the top and on the bottom of the fringe. It must not be understood, however, that each piece of the felt fringe is treated in this way, as the tassels are wide enough to cover several pieces of the felt.



ITALIAN MOTIVE FOR EMBROIDERY.

The second lambrequin is a growth of tulips managed in the same way, but with more variety in the design. The colors correspond, being confined to the range of reds and olive greens. The fringe here is also cut in the felt, and each division is hung with a few strands of mixed olives, except that about a finger's length apart the pieces are finished with red couchings and a red crewel tassel. At intervals, also, at the top of the

decorative band is made by two lines of drawn-work an inch wide. The inclosed strip is then embroidered. The embroidery may be a vine, but generally is chosen in designs representing growing flowers in odd groups, which need, however, to be very carefully balanced to preserve the symmetry. The embroidery is done in crewels with high lights of silk. A space is left between the lower line of drawn-work and the fringe.

MARY GAY HUMPHREYS.

NEEDLEWORK NOTES.

ONE of the newest materials for embroidery is Madras muslin. The design is furnished by the pattern of the fabric, and the embroidery is done on the wrong side, which offers a smooth surface, while the right side does not. The embroidery is in filoselle, and generally in delicate tints of antique colors. Some of the results are exquisite; for example, a pale blue ground tint with the flowers in delicate blues and pinks shading into almost white, in which the flowers are wrought with the greatest beauty, while the leaves are simply outlined in olives. Many of the Egyptian designs are very quaint when brought out in colors. Madras muslin thus embroidered is used in toilet articles, and is generally laid over silk of delicate colors. It also makes pretty screens when so lined, and beautiful sofa-pillows for a room furnished in delicate tints.

Momie-cloth tidies seem to be generally preferred for furniture in common use.

These are now woven in patterns. The ground is often solid, and the border in medallions in cross threads resembling Java canvas. The medallions are very appropriately embroidered. Usually they have a close border edged with a cord. This is treated with a herring-bone pattern in crewels, and the more open centre is worked in cross-stitch with designs that may be copied from the ornamental borders of Persian or

other Oriental potteries, if no other pattern presents itself. In this case the colors should be also copied. It may be suggested to those who can get or can make designs, that in using what are now called artistic colors—that is, the antique shades—it

would be well always to make a color study when no other guide is at hand.

A handsome chair seen lately is a straight-back rocking-chair with the back, seat, and arms covered with dark art-blue plush, previously embroidered on the back and seat with a large floral design in antique grays, browns, pinks, and reds in crewels and silk, and outlined with gold thread.



PANEL OF PURPLE VELVET EMBROIDERED IN GOLD AND SILVER.

FLORENTINE WORK OF THE SIXTEENTH CENTURY. IN THE LATE SAN DONATO COLLECTION.

fringe, are hung red and olive crewel tassels. Above the fringe, hiding the line of intersection, is a band made of couchings of red an inch apart, and worked inside with red crewels varied with olive in a diamond pattern, and so closely that the ground is completely covered.

For mantels that serve for use rather than ornament, the écriu momie-cloth is used for lambrequins. A strip sufficiently wide to allow for fringing is taken, and a